FANTASIA

For Piano solo

Dur. 5 min

by
Ali Riza SARAL

To my teacher Manolis EKMEKTSIOGLOU

April 2024

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Please send a digital recording of your performance
to the composer at arsaral(AATT)yahoo.com

The piece is written to be used for good causes.

CONTENTS

Introduction

Score

FORWORD

I have composed Fantasia under the gracious guidance of my teacher, Manolis Ekmektsioglou, at MİAM (Institute for Advanced Research in Music – Istanbul Technical University). It is a vital component of my Ph.D. in Music Composition Studies.

Fantasia is not an isolated work in my portfolio; rather, it is part of a continuum of compositions in computer-aided music. The following is a list of these works:

2016, Dec – At The Edge for Cello solo

2020, Apr - Piece for Brass Quintet and Strings

2020, Jul – Algorithmic Sketches for Piano solo

2020, Aug – Algorithms for Synthetic Piano

2020, Aug – Sinusoidal Etudes for Piano solo

2021, Jun – Song of the Windschimes for computer (JFugue)

2024, Apr – Song of the Windbells and the Lonely Flute for computer (cSound)

The first five works, up to and including 2020, utilized JAVA, JFugue, MuseSCORE, and CakeWalk. These tools were employed to create MIDI scores, which were then imported into MuseSCORE as conventional music scores. The final edits were made using CakeWalk. JAVA and JFugue were utilized to generate random algorithms within the framework of limited aleatory.

The last two works, from 2021 onwards, employ frequencies instead of traditional pitches, thus falling into the category of electronic music pieces. They utilize similar computer algorithms with limited aleatory features. The latter piece also incorporates an acoustic flute with microtones. It builds upon material from the 2021 Windchimes work, enhancing it with cSound. Additionally, the final piece incorporates additive synthesis – RISSET – towards its conclusion.

INTRODUCTION

Fantasia is comprised of four movements, each featuring a rhythmic correlation with the others.

Contrast is achieved through the juxtaposition of computer-generated random but limited aleatory textures with human-composed textures. The interplay between human determination and design, and the inherent randomness, propels the pieces towards their conclusions.

A few words about the randomness employed: The JAVA random function generates true randomness, which may occasionally result in repeated pitches. While this might not always create a distinctly random effect for the listener, it imparts a sense of freedom.

In certain instances, I utilized a buffer to track the last four pitches played. This buffer functioned akin to a queue: each new note added shifts the preceding pitches one step into the past. When a pitch reaches the end of the queue, it is 'forgotten,' contributing to an impression of 'ideal' randomness for the listener.

Fantasia I

Ali Riza SARAL

Moderato ♩ = 108

Piano

f

3

Pno.

5

Pno.

ff 8*ba*

7

Pno.

ff

Moderato ♩ = 108

9

Pno.

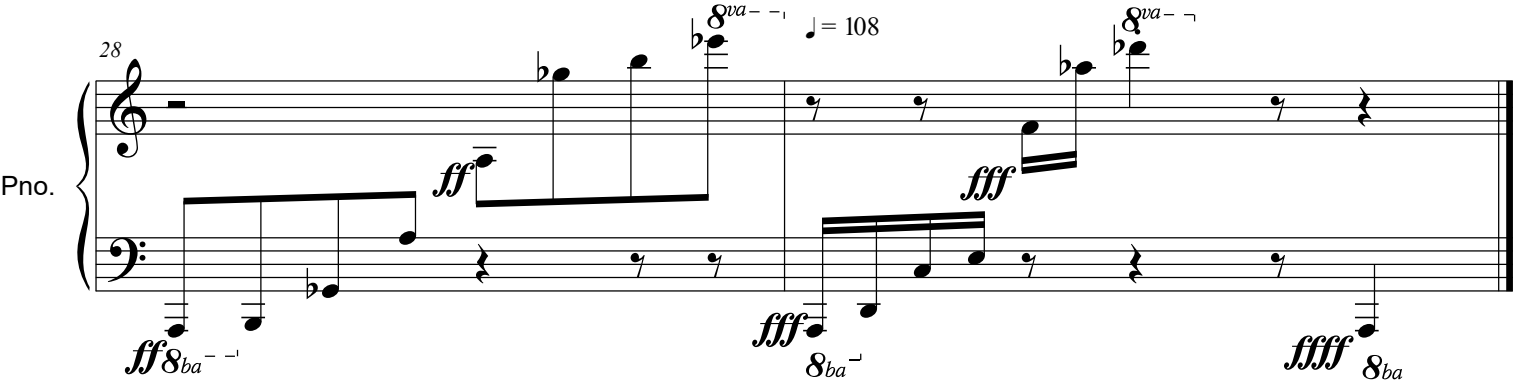
ff

fff

fff

10
♩ = 100
Pno.
ff
fff
12
8va
Pno.
ff
fff
fff
13
8va
Pno.
ff
fff
fff
14
Pno.
f
ff
16
15ma
♩ = 92
Pno.
f
ff

18
Pno.
ff
19
♩= 88
♩= 112
8va
ff
f
f
21
Pno.
8va
f
f
24
Pno.
3
ff
♩= 116
8ba
26
Pno.
8va
f
8ba
♩= 172
f
8ba

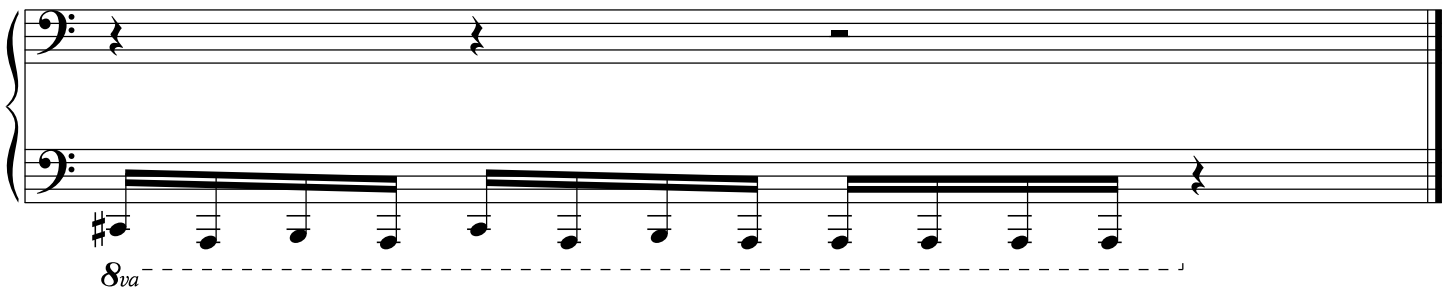

28
Pno.
8va
♩ = 108
8va
ff
fff
ff
8ba
fff
8ba
ffff
8ba

Fantasia II

Ali Riza SARAL

10
Pno.
fff
f
8va
ff
12
Pno.
8va
f
13
Pno.
ff
14
Pno.
f
f
mf
mf
mp
mp
16
Pno.
f
ff
ff
8va
18
Pno.
mf
mf
(8va)

19
Pno.
ff
f
mf
(8va)
mf
21
Pno.
ff
f
f
22
Pno.
8va
fff
fff
(8va)
23
Pno.
fff
ff
f
fff
fff
ff
f
ff
25
Pno.
ff
f
ff
f


Pno.
8va

Fantasia III

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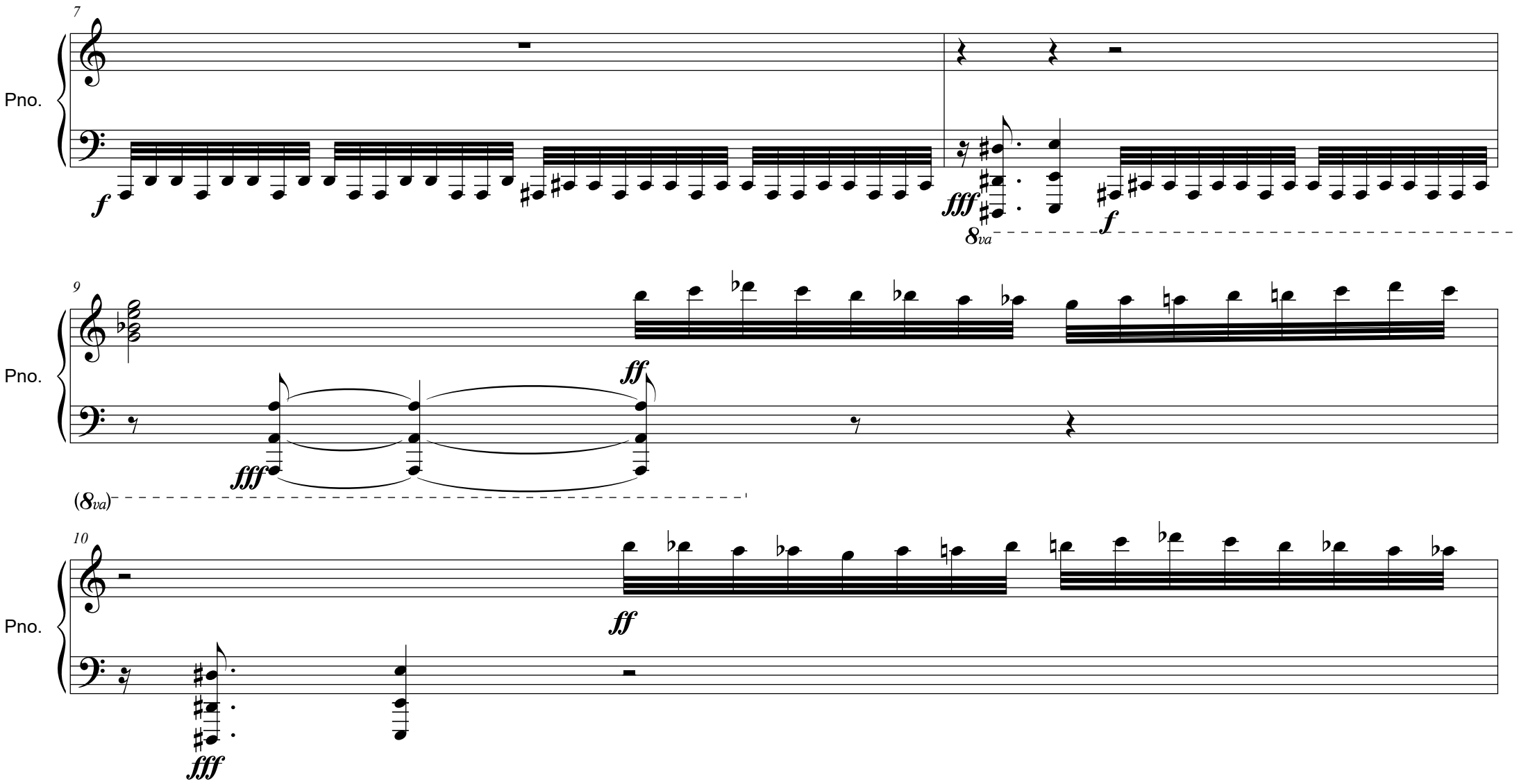
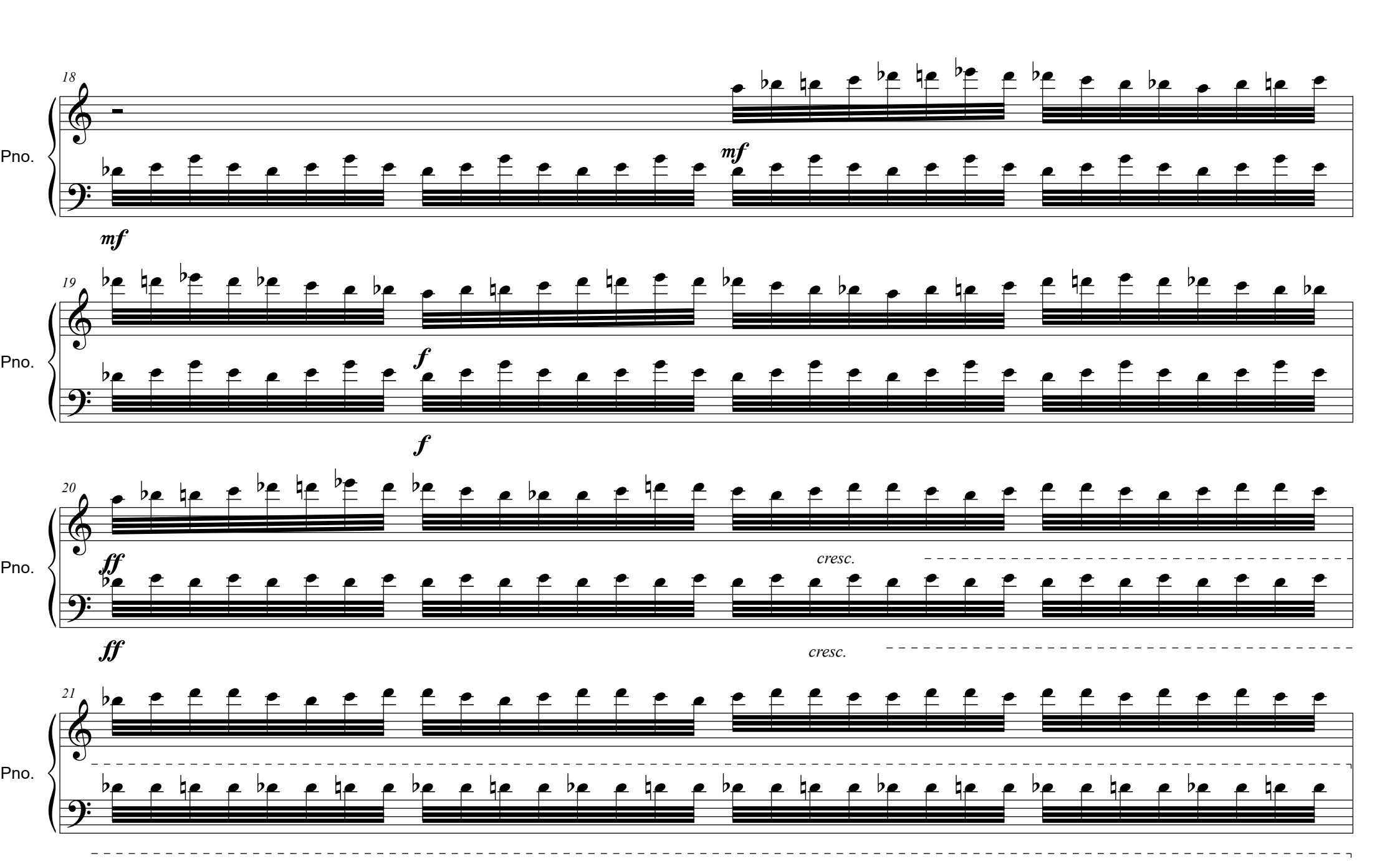
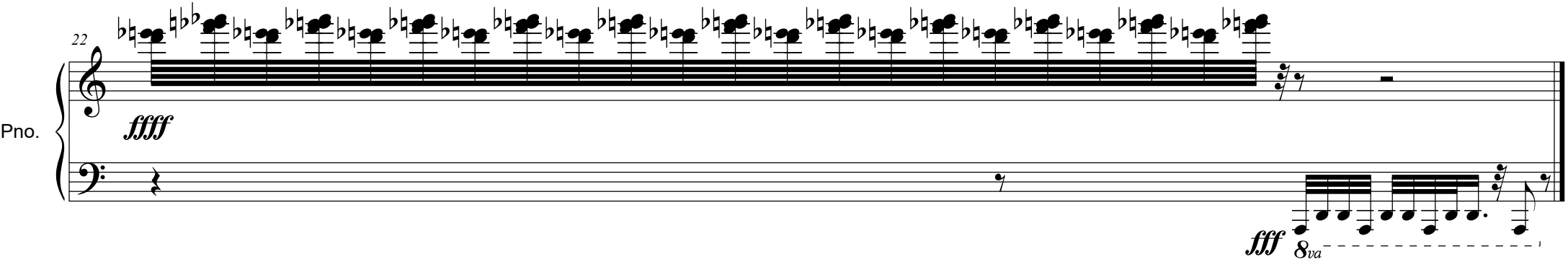

7
Pno.
f
fff
8va
f
9
Pno.
ff
fff
(8va)
10
Pno.
ff
fff

11
Pno.
f
ff
ff
14
Pno.
mp
8va
mf
mf
mf
mp
16
Pno.
mp
p


18
Pno.
mf
mf
19
Pno.
f
f
20
Pno.
ff
cresc.
ff
cresc.
21
Pno.


22
Pno.
ffff
fff
8va

Fantasia IV

Moderato ma prestamente

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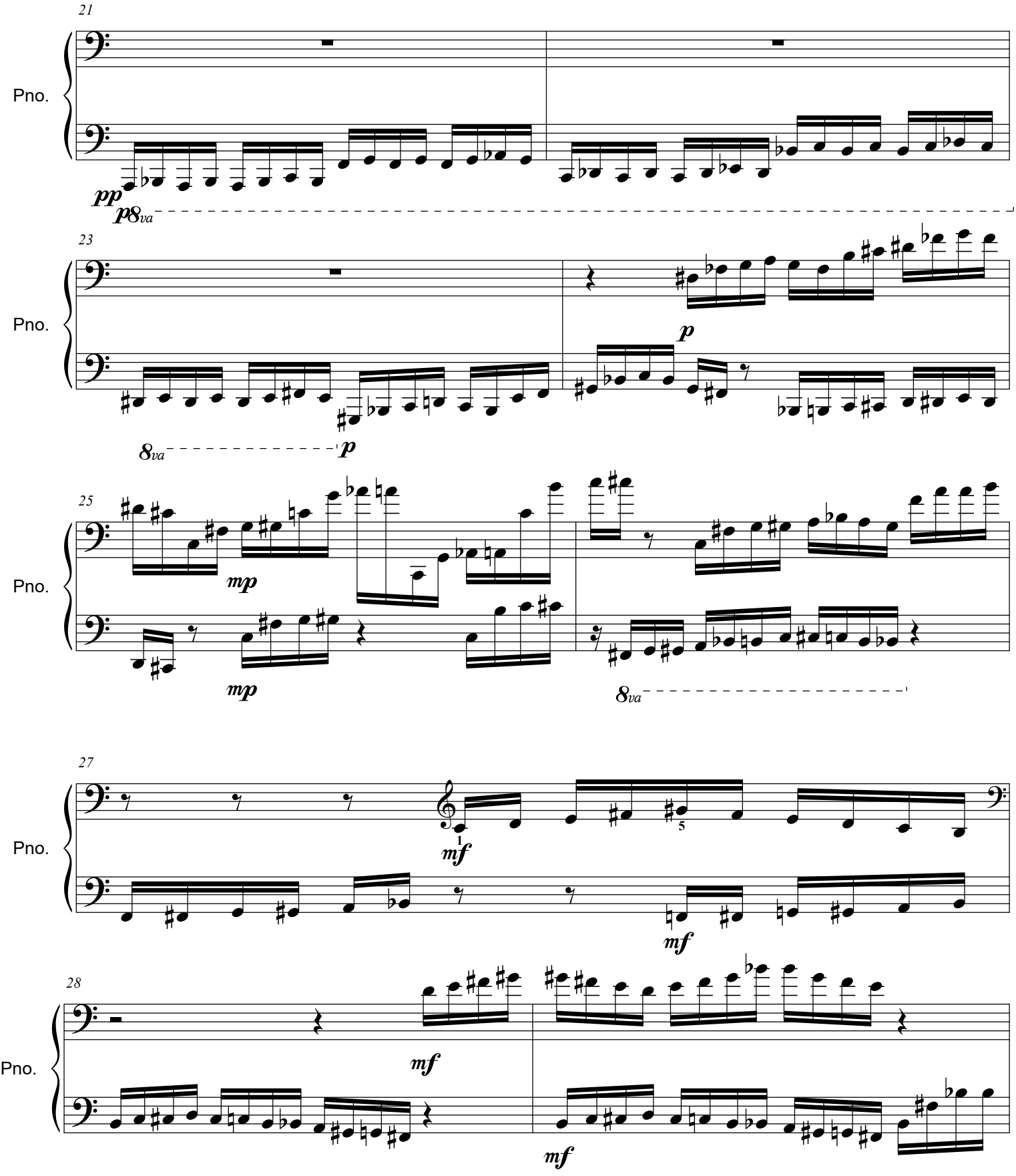
♩ = 112

11
Pno.
f
f
Ped.
Ped.
f
13
Pno.
mf
f
mf
mf
Ped.
♩= 112
15
Pno.
f
f
mf
8va
mf
Ped.
mf
Ped.
f
Ped.
17
Pno.
(8va)
(8va)
Ped.
19
Pno.
f
f
Ped.
Ped.


21
Pno.
pp
8va
23
Pno.
8va
p
25
Pno.
mp
mp
8va
27
Pno.
mf
1
5
mf
28
Pno.
mf
mf

30
Pno.
mp
mp
32
Pno.
pp
mp
mf
pp
mp
pp
34
Pno.
mp
mf
mp
mp
mf
mp
mf
mp
36
Pno.
mf
mp
mp
38
Pno.
mp
mp